

Handel & Haydn Society
Christopher Hogwood, Artistic Director



Jubilee Festival Week
June 2 - 10, 1990

H&H 1990-91 Symphony Hall Series

MOZART Symphony No. 1, K. 16

Piano Concerto No. 20 in D Minor, K. 466

Symphony No. 41 in C, K. 551, "Jupiter"

October 10 and 14

Christopher Hogwood; the H&H period orchestra with Robert Levin, fortepiano

HANDEL *Messiah* (Mozart orchestration, K. 572, sung in German)

November 30 and December 2

Christopher Hogwood; the H&H chorus and period orchestra

HAYDN *The Seasons*

February 15 and 17

Guest Conductor Craig Smith; the H&H chorus and period orchestra

BACH *St. John Passion*

March 22 and 24

Christopher Hogwood; the H&H chorus and period orchestra

HANDEL Terpsichore (a dramatic entertainment)

Concerti Grossi, Op. 6

April 5 and 7

Christopher Hogwood; the H&H period orchestra with the New York Baroque Dance Company, Catherine Turocy, Artistic Director

MOZART Piano Concerto No. 12, K. 414

Symphony No. 39 in E Flat, K. 543

Aria *Ch'io mi scordi di te*, K. 505

April 26 and 28

Christopher Hogwood; the H&H period orchestra with Emma Kirkby, soprano, and Jeffrey Kahane, fortepiano

TICKETS

Subscriptions to the H&H 1990-91 Symphony Hall Series range from \$39 to \$179, depending on seat location and number of concerts desired (three or six).

Single tickets for H&H concerts in Symphony Hall are \$15, \$25, \$30 and \$35, on sale three weeks before each performance. Students and seniors with valid identification may buy rush tickets one hour before each concert (except *Messiah*) for \$8.

For more information, call the H&H box office at (617) 266-3605, Monday-Friday, 10-6, or write to H&H at 295 Huntington Avenue, Boston, Massachusetts 02115.



Dear Friends,

Boston's Handel & Haydn Society concludes its year-long 175th Anniversary Jubilee with a Gala Festival in honor of the City and people whose support and attendance since 1815 have made H&H an enduring and beloved musical landmark.

The Jubilee Festival continues the Society's tradition of festivals marking important milestones. In 1865, H&H's 50th anniversary festival celebrated not only the Society's longevity but the return of peace and unity without slavery to the nation. From 1868 to 1892, Handel & Haydn Society hosted a series of festivals marking, among other occasions, the 100th anniversary of Beethoven's birth. The Society's 100th anniversary in 1915 included performances of the Verdi Requiem and Mendelssohn's *Elijah*. In 1965 H&H organized an international choral festival, bringing over 1200 singers from 11 countries to Boston.

H&H has always represented the best of the old and the new. Under Christopher Hogwood's inspired direction, period instruments have brought the eighteenth and nineteenth centuries to life for twentieth century ears. The Society's mission of bringing the finest choral and instrumental music to the broadest public has new meaning as we begin the last quarter of our second century.

Join us in the Gala Festival that caps our 175th Jubilee Year, and plan to be with H&H and Christopher Hogwood in the exciting concert season beginning in October, 1990.

Sincerely,

Mitchell Adams
Chairman

J. Antony Lloyd
President

Timothy C. Robinson
Vice Chairman

Honorary Jubilee Committee

Leo L. Beranek *Chair*

The Honorable George Bush
National Honorary Chair

The Honorable Michael S. Dukakis
State Honorary Chair

The Honorable Raymond L. Flynn
City Honorary Chair

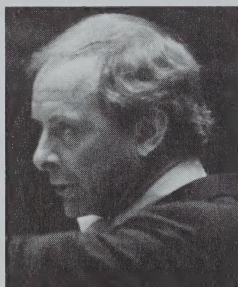
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Marcia Thompson
Timothy L. Vaill

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Christopher Hogwood *Artistic Director*



Christopher Hogwood is one of the world's most popular conductors as well as being a leader of the "Historically Informed Performance" movement.

Born in Nottingham in 1941, Mr. Hogwood was educated at Cambridge University where he studied classics and music. Subsequently, he studied with renowned harpsichordists Gustav Leonhardt and Rafael Puyana.

In his early career, Mr. Hogwood co-founded the Early Music Consort with David Munrow and maintained a ten year association with Neville Marriner's Academy of St.-Martin-in-the-Fields serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally

acclaimed with a busy schedule of performances around the world and a host of best-selling recordings to its credit.

In 1986 Christopher Hogwood was appointed Artistic Director of the Handel & Haydn Society, the oldest continuously active performing arts organization in America. Since he joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining the performing status of its exceptional chorus, and by reaching new audiences through tours and recordings.

In addition to his responsibilities with H&H and the Academy of Ancient Music, Mr. Hogwood is also Director of Music for the acclaimed St. Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest symphony orchestras including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra.

A well known scholar and researcher, he has written an enormously successful biography of Handel, and has continued his career as a harpsichordist.

In 1989 Queen Elizabeth II awarded Christopher Hogwood a C.B.E. for his services to the arts.



Christopher Hogwood *Artistic Director*

Handel & Haydn Society 175th Anniversary Jubilee Festival Week

Saturday, June 2 at 8 p.m.

JORDAN HALL

NEW ENGLAND CONSERVATORY

Schubert Recital

Sanford Sylvan *Baritone*

David Breitman *Fortepiano*

Thursday, June 7 at 7 p.m.

JORDAN HALL

NEW ENGLAND CONSERVATORY

H&H Period Orchestra and Chorus

Vivaldi's *The Four Seasons* and Gloria

Christopher Hogwood *Conductor*

Friday, June 8 at 8 p.m.

TRINITY CHURCH

COPLEY PLAZA

H&H Chorus

A cappella choral works

Jeffrey Rink *Conductor*

Saturday, June 9 at 8 p.m.

HATCH MEMORIAL SHELL

CHARLES RIVER ESPLANADE

H&H Period Orchestra and Chorus

Vivaldi's *The Four Seasons* and Gloria

Christopher Hogwood *Conductor*

Sunday, June 10 at 3 p.m.

ST. PAUL'S CATHEDRAL

TREMONT STREET

H&H Youth Concert

Student Choruses from Brockton, Malden & North Quincy

The New England Conservatory Children's Chorus

Dekalb Youth Pops Orchestra

H&H Period Orchestra

Jeffrey Rink *Conductor*

The Handel & Haydn Society wishes to thank The Boston Company,
The Andrew W. Mellon Foundation, WHDH-TV/Channel 7 and
the Music Performance Trust Fund
for sponsoring the H&H Jubilee Festival.

Special thanks to State Street Bank and Trust Company
for sponsoring the Handel & Haydn Society Youth Concert.



Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

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Rae D. Anderson

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Julian G. Bullitt

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John D. Constable

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Phyllis Towne Cook

Bonnie L. Crane

Paul A. Cully

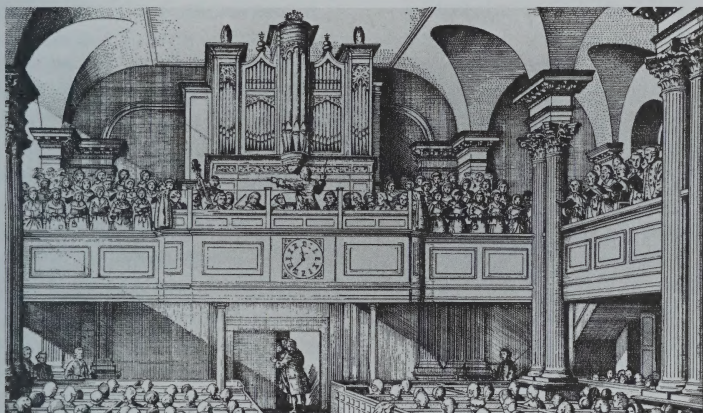
Richard W. Dwight

John Mark Enriquez

The Handel & Haydn Society: 175 Years of Musical History

The Handel & Haydn Society was founded in Boston in 1815 "... for the purpose of improving the style of performing sacred music, and introducing into more general use the works of Handel and

and Haydn, appears to have served as a catalyst to focus the energies and the aspirations of a small but dedicated group of individuals who craved involvement in worthwhile musical activity and met soon thereafter to found the Handel & Haydn Society.



King's Chapel

Haydn and other eminent composers."

Just a few months earlier, the War of 1812 had come to an end with the signing of the Treaty of Ghent on Christmas Day 1814. But it had taken all of 48 days for the news to reach New York and another 32 hours to get to Boston. When it did, there was a spontaneous outpouring of emotion throughout the city: there were parades and fireworks, adults and children flooded the streets, and people gathered in churches and other public places to give thanks with word and song.

One such gathering took place on Washington's birthday at King's Chapel, then called "Stone Chapel" because of anti-royalist sentiment. The program, which included several selections from the oratorios of Handel

A key figure in the Society's founding and early development was Gottlieb Graupner, a professional musician who had played under Haydn in the Salomon Concerts (1791-92) in London. Graupner was the leader of the Society's first orchestra, a small band consisting largely of amateur musicians, among whom were the consuls of Great Britain and Russia.

Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. From the very beginning, it had printed under its patronage much of the music used in its concerts; and, within six years published the first volume of *The Handel and Haydn Society Collection of Sacred Music*. This, and succeeding volumes of The Collection, edited by Lowell

(175 Years of Musical History con't)
Mason, noted hymnologist and leader in public school music education, who was later to become president of the Society and co-founder of the Boston Academy of Music, did much to disseminate the music of "eminent composers" throughout the United States.

Officials of the Society took another bold step in 1823, about the time Beethoven was completing work on his Ninth Symphony and the *Missa Solemnis* in D, when they approached him through diplomatic channels with a

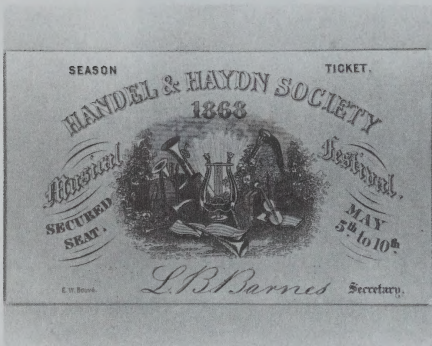
mission. But the records show that they also had their lighter moments and quaint customs, one of which was described in the reminiscences of a retired early member as follows:

Among my earliest recollections, nothing impresses me more than seeing members leave their seats at rehearsals in the old Boylston Hall, and retire down the little narrow and steep stairs on either side of the organ to refresh the inner man. The process was called "tuning"; and the members, while engaged in the laborious effort to master Handel's difficult choruses, found it necessary to "tune" quite often during a rehearsal.

By the second half of the nineteenth century the Handel & Haydn Society had become a musical force to be reckoned with, widely admired for its accomplishments, which included, among others, the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Jephtha* (1867); Verdi's *Manzoni Requiem* (1878); and Bach's *St. Matthew Passion* (1879). Its chorus of over 400 well-trained amateurs was unsurpassed; the professional musicians in its orchestra some of the finest in the country; and its solo artists among the most famous in Europe and America—Emma Albani, Annie Louise Cary, Olive Fremstad, Emma Juch, Clara Louise Kellogg, Lilli Lehman, Christine Nilsson, Lillian Nordica, Pappenheim, Parepa-Rosa, Adelaide Phillips, Erminia Rudersdorff, Henrietta Sontag, Emma Thursby and Teresa Tietjens, to name a few.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's *Messiah*, an unbroken tradition in Boston since 1854.

By way of paying homage to the past



H&H Season ticket, 1868

commission to compose a major choral work. Described by Beethoven in a list of projected works that appeared in *Das Morgenblatt für gebildete Leser* on November 5, 1823, as "...a biblical oratorio with English text for the United States, sent on to me through the American Consul," the work never materialized. This entry found in the great composer's Berlin notebooks points to at least one of the reasons why: "...The oratorio for Boston?" I cannot write what I should best like to write, but that which the need of money obliges me to write. This is not to say that I write only for money . . ." Four years later, Beethoven was dead.

Quite obviously the members of the Society approached music with a seriousness of purpose and sense of

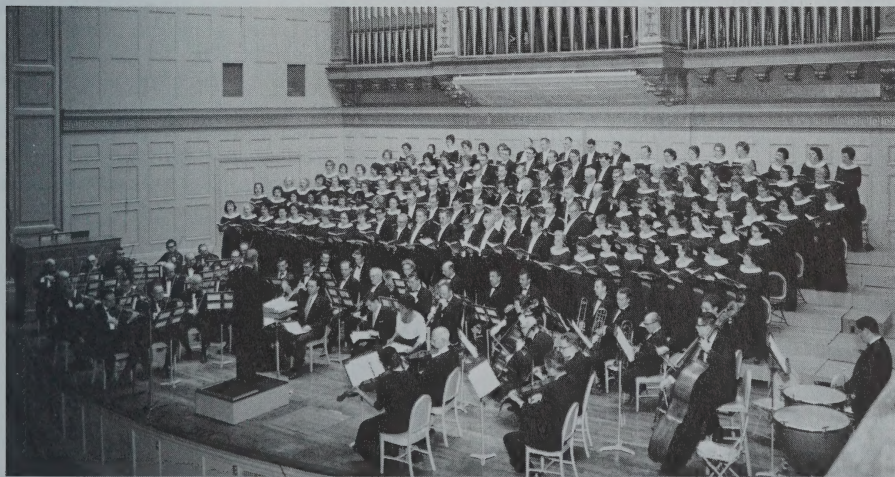
(175 Years of Musical History con't) and signaling that interesting things still lay in its future, the Society celebrated its 150th Anniversary in 1965 by commissioning music historian H. Earle Johnson to write an anecdotal history of the Society, *Hallelujah, Amen!*; commissioning the American composer Randall Thompson to write a major work for chorus and orchestra, *The Passion According to St. Luke*; and hosting an International Choral Festival involving 15 choruses and 1200 singers from 11 countries. Far-reaching changes in structural organization and musical direction followed.

With the appointment of Thomas Dunn as Artistic Director in 1967, the rejuvenation of the Society took on new impetus: rigorous attention was paid to standards of performance, and emphasis was placed on authentic performance practices; the amateur chorus was first supplemented, and then replaced, by a smaller professional ensemble, flexible in size to meet the demands of the music being performed, but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chorus, chamber orchestra, dance, mime, and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as Artistic Director in 1986. Under his inspired direction, H&H has extended its emphasis on authentic performance practice to the formation of one of the country's finest period instrument orchestras, has greatly expanded its concert activities and audiences in and beyond the confines of Boston, has initiated and continues to maintain one of the largest in-school music programs in Massachusetts (despite declining government support for such essential activities), and has received critical acclaim for its performances in New York, Chicago, and elsewhere in New England, and for its recent recording of Handel's *Concerti Grossi: Opus 3*, the first of several compact discs scheduled for release under a contract with London Records/L'Oiseau-Lyre.

Now celebrating its 175th Jubilee with a series of special concerts and public observances, the Handel & Haydn Society has its eyes firmly fixed on the future as it pays respect to its illustrious past.-- *George E. Geyer*

Dr. Geyer sang with the H&H chorus for 40 years and is a former President of the Board of Governors.



H&H on the occasion of its 150th anniversary in 1965.

Historically Informed Performance

At first, the notion of "Historically Informed Performance" seems a bit daunting. But it doesn't really take intricate musical scores and a library of books to fully appreciate a "Historically Informed Performance." What it does take is a little bit of curiosity as well as an enthusiasm for music.

"Historically Informed Performance," or "HIP" as it is known, grew out of people's natural need to question and experiment. After 100 years of using nineteenth-century-style orchestras for everything from Bach to Brahms, a group of innovative musical thinkers in the 1970s asked intriguing questions such as: "If the piano was not available to Bach in *his* time, why do we use it now when performing his works?"

In fact, the keyboard Bach used was different from the one used by Mozart, and in turn the one used by Mozart was very different from Beethoven's keyboard.

In addition to the changes in instrument technology and design, the size of performing forces has also changed over the years. Composing a symphony for 90 players would not have endeared Haydn to his employer at the Palace of Esterhazy. How could the Prince possibly get all those musicians into his salon?

What HIP performances offer audiences is a chance to hear Baroque and Classical works using the instruments and performing forces available to the composer. In this way musical lines that disappear in larger, homogeneous ensembles become clearer and take on a more prominent part of the musical experience.

H&H has presented HIP performances since 1986 when Christopher Hogwood assumed the position of Artistic Director and under his guidance it has begun to develop the nation's

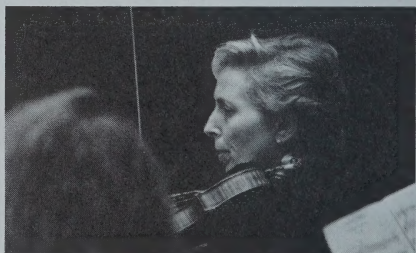
pre-eminent period orchestra. Many of the Society's period instrument players come from Boston; some even travel from New York, Washington and Europe to perform with the group.

Of the instruments themselves, several used in the orchestra were actually built in the Baroque or Classical periods; the others are replicas designed with specific Baroque and Classical models in mind. The most visible differences between modern and period orchestras can be seen in the woodwind section, where the instruments have few keys and *are* actually made of wood, and in the brass section, where the instruments have simpler lines and no valves. Differences less apparent to the eye than to the ear include the use of gut strings instead of steel and lower pitches.

But it takes more than period instruments to create a HIP performance. H&H concerts utilize the most up-to-date scholarship, often through newly edited scores. Audiences have the opportunity to hear the unique textures afforded by period instruments, as well as appropriate tempos and dynamics.

Christopher Hogwood, one of the founders of HIP, sums up his philosophy this way:

There is no reason to say that the modern piano is better or worse than the piano that Mozart played. But you can say that there is a congruence between the music Mozart wrote and the instruments of his day. Once you replace the instruments with modern ones, that congruence is lost. It's like putting Mozart in a Porsche—a wonderful bit of engineering that he didn't have.





Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Saturday, June 2 at 8:00 pm

JORDAN HALL, BOSTON

Sanford Sylvan *Baritone*

David Breitman *Fortepiano*

SCHUBERT

Drei Klavierstücke, D. 946

No. 1 in E-Flat Minor

No. 2 in E-Flat Major

No. 3 in C Major

I N T E R M I S S I O N

Die schöne Müllerin, D. 795

Das Wandern

Wohin?

Halt!

Danksagung an den Bach

Am Feierabend

Der Neugierige

Ungeduld

Morgengruss

Des Müllers Blumen

Tränenregen

Mein!

Pause

Mit dem grünen Lautenbände

Der Jäger

Eifersucht und Stolz

Die liebe Farbe

Die böse Farbe

Trockne Blumen

Der Müller und der Bach

Des Baches Wiegenlied

This concert is sponsored by



& WHDH-TV 7 BOSTON

with additional support from The Andrew W. Mellon Foundation.

Mr. Breitman plays a fortepiano built by R.J. Regier in 1984, patterned after instruments by Conrad Graf, Vienna, circa 1824. Its range is CC-f^{'''}; it has 78 notes, damper, moderater, bassoon, and due corde foot pedals. The case is made of walnut.

The Handel & Haydn Society on Tour . . .

One hundred and twenty years ago, 546 singers boarded a boat and set sail for New York City. Arriving the next morning, the Handel & Haydn Society participated in the grand Beethoven Centennial Festival and was hailed by the critics and the public as the highlight of the event.

After the nineteenth century era of great choruses ended, H&H's touring activities slowed down, but in recent years its concert offerings outside of the Boston area have been revived and are helping the Handel & Haydn Society reclaim its prominent role in the nation's musical life.

Recently H&H has performed to sold-out houses at New York's Lincoln Center and Chicago's Orchestra Hall, and has expanded its overall program of-

ferings in New England. Next season the Handel & Haydn Society looks forward to another New York performance—H&H is now a regular part of Lincoln Center's "Great Performers" series—as well as concerts in Worcester, Connecticut and Rhode Island.



. . . and on Record

Little did H&H's founding fathers know that one day Handel & Haydn Society performances would be available to music lovers around the world! But now, 175 years later, this is a reality thanks to a multi-record recording contract with London Records/L'Oiseau-Lyre.

This is a special honor for the Society since few musical organizations of H&H's scale have the opportunity to have their recordings distributed worldwide. As important "calling cards" to the world, recordings could open up the possibility of H&H performances in Europe and Asia.

Two recordings are currently available. The first is Handel's *Concerti Grossi: Opus 3* and highlights the acclaimed Handel & Haydn Society period orchestra. The second, fittingly enough, celebrates the compositions of Haydn with a set of his concert arias sung by soprano Arleen Auger. Christopher Hogwood is the conductor for both compact disks.

And this is only the beginning! Next year H&H's recording of Handel's *Acis and Galatea* (Mozart orchestration) will be released, and the Society begins recording Handel's complete *Concerti Grossi: Opus 6*.



Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Thursday, June 7 at 7:00 pm

JORDAN HALL

Christopher Hogwood *Conductor*

VIVALDI *The Four Seasons*

Concerto No. 1 in E Major, *Spring*

Allegro

Largo

Allegro

Concerto No. 2 in G Minor, *Summer*

Allegro non molto

Adagio-Presto

Presto

Concerto No. 3 in F Major, *Autumn*

Allegro

Adagio molto

Allegro

Concerto No. 4 in F Minor, *Winter*

Allegro non molto

Largo

Allegro

Daniel Stepner *violin*

Gloria

Sharon Baker *soprano*

Eleanor Kelley *mezzo-soprano*

Jennifer Lane *mezzo-soprano*

This concert is sponsored by



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with additional support from The Andrew W. Mellon Foundation
and the Music Performance Trust Fund.

The Handel & Haydn Society Chorus: A Glorious Noise!



“**T**he H&H chorus—superb, really, for the last twenty years—continues to be one of the glories of Boston’s musical life.” So says the *Boston Globe*’s Music Critic Richard Dyer in a recent article about Christopher Hogwood and the Handel & Haydn Society. But the face of the H&H chorus, now made up of just over 30 young, professional singers, has changed dramatically over the past 175 years.

When the Society was founded in 1815, its mission was tied directly to the founding fathers’ desire to sing. The fact that the members were amateurs did nothing to deter them from enthusiastically undertaking the most difficult works in the choral repertory. The Society’s chorus was responsible for the American premieres of several important works, including Handel’s complete *Messiah* in 1818 and Verdi’s *Requiem* in 1878.

Throughout most of its early history, H&H’s large amateur chorus occupied a prominent role in the musical life of Boston. By the middle of the nineteenth century, the conductors and orchestra members were drawn from the best professionals of Europe and

America. But membership in the chorus continued to be the province of talented amateurs seeking musical fulfillment.

In addition to participating in the Society’s demanding concert schedule, the chorus was also involved in many of the spectacular festivals that took place in Boston and New York during the 1800s. In that day size of forces alone held a fascination for people, and audiences were sometimes more interested in numbers than nuances.

With the coming of the twentieth century, however, interest in large choral societies began to wane as a variety of other musical activities ascended in popularity. Eventually the Handel & Haydn Society became best known for its performances of *Messiah* at Christmas-time.

By the mid-1960s H&H, having once been in the forefront of musical activity, felt a special obligation to be an organization that could establish and maintain the highest standard in its particular field of activity—great music for chorus and orchestra. It seemed only logical that the time had come for H&H to move toward professionalism in its chorus just as it had done with its conductor, orchestra and soloists at an earlier time.

Thomas Dunn, a conductor in New York known for his work with professional chorus and orchestra, was hired in 1967, and later the H&H chorus as we now know it was born.

In recent years the H&H chorus has continued to grow in many new and innovative ways. In addition to Symphony Hall, one can enjoy the ensemble through the Chamber and North Shore Series, and in the upcoming recording of Handel’s *Acis and Galatea*, which will be released by L’Oiseau-Lyre next year.



Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Friday, June 8 at 8:00 pm

TRINITY CHURCH, BOSTON

Jeffrey Rink *Conductor*

GUERRERO (1528-1599)

Three Spiritual Songs
Dios Inmortal
Oy Joseph
Todo quanto pudo dar

BRAHMS (1833-1897)

Two Motets, Op. 29
Es ist das Heil
Schaffe in mir

BRUCKNER (1824-1896)

Four Graduals
Locus Iste
Christus factus est
Os Justi
Virga Jesse floruit

I N T E R M I S S I O N

EVETT (1922-1975)

Four Marian Antiphons
Alma Redemptoris
Regina coeli laetare
Salve Regina
Ave Regina coelorum

TOMKINS (c.1572-1656)

When David heard

GABRIELI (1557-1612)

O Magnum Mysterium

TALLIS (1505-1585)

Spem in Alium

This concert is sponsored by

THE BOSTON COMPANY
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with additional support from The Andrew W. Mellon Foundation.

Kids and Classical Music

“A ny questions?”
A hand shoots up.
“How loud can you sing?”
Members of the quartet smile: they’ve heard that one before. Declining to demonstrate power, they offer instead to display range and, beginning with the low tones of the baritone ascend through the scales until the soprano’s highest notes emerge. The children cheer and clap.

I’ve come to a Cambridge middle school to see how the Handel & Haydn Society Education Program actually works. While my husband and I have always believed in supporting the arts, we are becoming more focused on social issues and I have been investigating organizations that combine the two. I’m not sure what I expected to find: a group of eighth-graders being sedated by serious music...arias accompanied by surreptitious giggling...

Rap music is what I find. In an innovative and absolutely exhilarating approach to classical music, the quartet illustrates the concept of rhythm in a manner completely accessible to its young audience. Then a demonstration of eighteenth century rhythm which the kids follow enthusiastically.

The singers continually attempt to erase the “this is us, that is you” barrier between themselves and the students by emphasizing that they all listen to the same radio stations and that serious music is an interesting addition rather than a formidable alternative to rock. That’s the easy part.

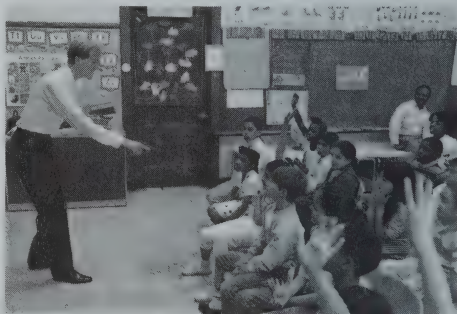
The hard part, according to Program Director Rebecca Plummer, is the allocation of limited resources. “We have two quartets that perform in thirty schools chosen on the basis of need in low-income, high-minority areas. Each

of the singers is a member of the H&H chorus and we all hold outside jobs.

“The two-part program consists of in-school visits and a youth concert made up of selected students singing with H&H chorus and orchestra members. The youth concert is extremely expensive because of the costs involved in hiring and paying the singers and orchestra. But what other opportunity are these children likely to get that allows them to sing with a professional group?”

I have been thinking, since that morning in Cambridge, about how people get exposed to classical music. As with most of my friends, I was brought up with it: listening to Bach or Tchaikovsky on the phonograph; attending Bernstein’s Young People’s Concerts at Carnegie Hall. If you never hear it as a child, I wonder what the chances are that you would seek out classical music as an adult? And I wonder about the long-term future of arts organizations like the Handel & Haydn Society, in the face of a population which views classical music as some kind of tedious avocation of the upper classes.-- *Bobbi Mrachek*

Bobbi Mrachek is a Vice President of the Board of Governors of the Handel & Haydn Society.





Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90
ST. PAUL'S EPISCOPAL CATHEDRAL

Sunday, June 10
3:00 pm

H&H Youth Concert Prelude
The Dekalb Youth Pops Orchestra

PAUSE

4:00 pm

H&H Youth Concert
Brockton, Malden, North Quincy High School Choruses
The New England Conservatory Children's Chorus
The H&H Period Orchestra -- Jeffrey Rink *Conductor*

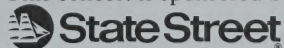
MARCELLO Oboe Concerto in C Minor

BACH *Domine Deus* from Mass in G Minor

HANDEL Coronation Anthem No. 4, *Let Thy Hand Be Strengthened*

VIVALDI Gloria

This concert is sponsored by



with additional support from the Clipper Ship Foundation and the
Music Performance Trust Fund. Special thanks to Ben & Jerry's Ice Cream, 20 Park Plaza
for donating ice cream to the student performers.

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For information on how you can help H&H please call the Development Office at 266-3605.

List compiled May 25, 1990

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

H&H Summer Chamber Series at Tremont Temple

BACH *A Musical Offering*, BWV 1079

Sonata in E Major for flute and continuo, BWV 1035

Tuesday, July 17 at 7:00 p.m.

With Christopher Krueger, flute

MOZART Divertimento in F Major, K. 253

HAYDN Divertimento in C Major, Hob. II 7

MOZART "La ci darem la mano" from *Don Giovanni*, arr. Beethoven, WoO 28

Tuesday, July 24 at 7:00 p.m.

With the principal wind players of the H&H period orchestra

MOZART String quintet in B Flat Major, K. 174

Quartet in F Major for oboe and strings, K. 370

Divertimento in E Flat Major for string trio, K. 563

Tuesday, July 31 at 7:00 p.m.

With Steven Hammer, oboe, and Daniel Stepner, violin

H&H Chamber Series at Old South Church

BACH Motet II, "Der Geist hilft"

Motet V, "Komm, Jesu, komm"

BUXTEHUDE Missa Brevis

Befehl dem Engel

Friday, October 26 at 8:00 p.m.

H&H Chorusmaster John Finney; the H&H chamber chorus and ensemble

BACH Motet VI, "Lobet den Herrn"

COUPERIN Magnificat

Sept versets

Cantata, "Salvum me fac Deus"

Friday, February 1, 1991 at 8:00 p.m.

John Finney; the H&H chamber ensemble

BACH Motet III, "Jesu, meine Freude"

SCHÜTZ Musikalische Exequien

Friday, March 15, 1991 at 8:00 p.m.

John Finney; the H&H chamber chorus and ensemble

BACH Motet I, "Singet dem Herrn"

Motet IV, "Fürchte dich nicht"

VIVALDI Domine, ad adiuvandum me

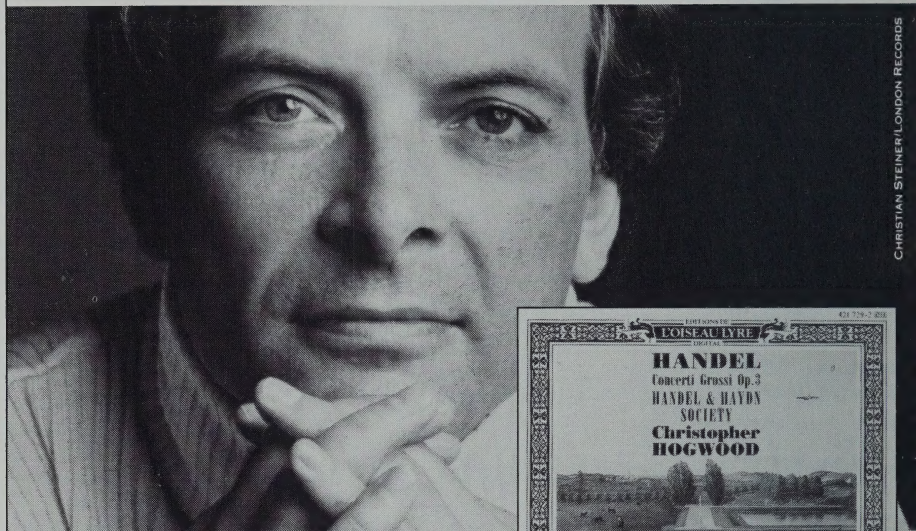
Friday, May 10, 1991 at 8:00 p.m.

John Finney; the H&H chamber chorus and ensemble

For more information, call the H&H box office at (617) 266-3605, Monday–Friday, 10–6,
or write to H&H at 295 Huntington Avenue, Boston, Massachusetts 02115.

CHRISTOPHER HOGWOOD

Handel & Haydn Society



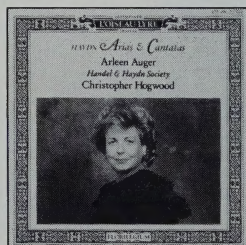
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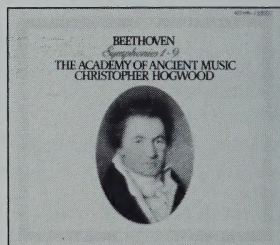
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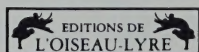


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